

H&H

Handel & Haydn Society

Christopher Hogwood, *Artistic Director*

173rd Season

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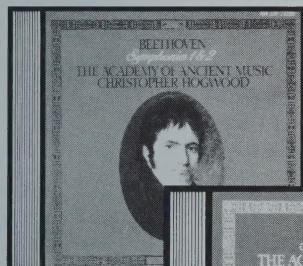
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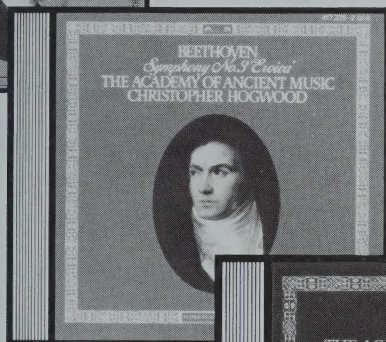
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Christopher
HOGWOOD
THE BEETHOVEN CYCLE CONTINUES

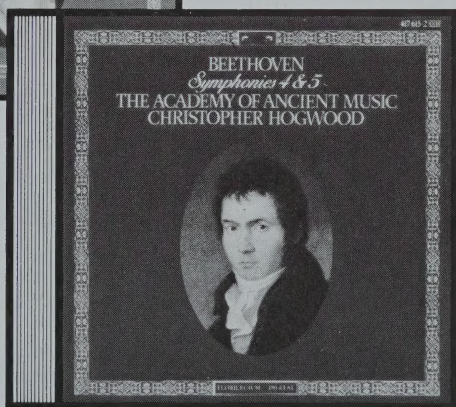


*Symphonies 1 & 2
caught the critics' eye.*



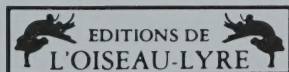
*The 3rd
had them raving.*

*The 4th and 5th
Symphonies authentically
capture the true spirit
of Beethoven as only
Hogwood and the
Academy can.*



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Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall. For your shopping convenience, the boutique will be open before the concert as well as during intermission.

Staffed by volunteers, the boutique will have the H&H shirts, tote bags, and coffee cups, as well as holiday cards, ornaments and more. Perfect for holiday giving or for yourself. Proceeds to benefit H&H. Thank you for your support.

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Christopher Hogwood, *Artistic Director*
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-THIRD SEASON, 1987-88

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G.F. Handel (1685–1759)

Messiah

....

A holiday season without *Messiah*? Impossible. Like the “Nut-cracker” and “A Christmas Carol,” performances of *Messiah* have been inextricably linked to the holiday season. It is a symbol of music festivity and is considered an example of choral composition at its greatest. Handel’s *Messiah* is, inarguably, the most popular oratorio ever written.

Ironically, George Frederick Handel did not set out to create such a sensation. Despite the legend that Handel was driven by such a frenzy of inspiration while writing the work that he shunned visitors and refused food, historians note that it is much more accurate, albeit much less dramatic, to view the creation of *Messiah* in terms of Handel’s deliberate and precise attention to musical themes, orchestration and vocal display. In addition, Handel was not known for his strong religious inclinations and he never began composing a work until he knew that it would be performed. *Messiah*, while it was composed in 25 short days, is therefore a testimonial to Handel’s brilliant ability to write oratorios and not necessarily to his fervent inspiration.

Another myth surrounding *Messiah* is that Handel wrote the work first and then turned to his friend Charles Jennens to prepare the text from the Scriptures after *Messiah* was completed. It was Jennens in fact who first contacted Handel in 1741 to persuade the composer to write an oratorio for the text he had prepared based on the life of Christ. When Handel was invited to Dublin to direct one of his own works, he accepted the invitation and used the opportunity to compose *Messiah*, utilizing the Jennens text.

Messiah premiered in Dublin on April 13, 1742 to the delight of the seven hundred people that packed the Music Hall. “The Sublime, the Grand, and the Tender adapted to the most elevated and majestic and moving Words, conspired to transport and charm the ravished Heart and Ear,” wrote one obviously impressed Dublin music critic.

The work premiered in London in 1743 and in 1750 the tradition of performing *Messiah* annually began when Handel directed the work in celebration of a new organ he donated to London’s Foundling Hospital. With his almost continuous exposure to *Messiah* in performance, Handel sometimes used his creative gifts to alter the score according to the talents of the soloists scheduled to perform. It is from these alterations that the various *Messiah* versions have sprung.

By the time *Messiah* was first heard by an American audience it had already undergone at least 36 revisions by Handel and even a reorchestration by Mozart. In fact, some 73 years elapsed between the time of its first performance in England and its introduction to an American audience. Its first American hearing as well as that of many other of today’s choral favorites came as a direct result of the formation of the Handel and Haydn Society in 1815. H & H, named after the two most highly renowned composers of oratorio G.F. Handel and F.J. Haydn, was formed to present in performance the oratorios of the great masters. This act is testament to the enormous popularity enjoyed by the oratorio in the early 19th century that has continued until this day.

H & H’s first performance, which took place in Boston’s King’s Chapel on Christmas eve 1815, was comprised of selections from several different oratorios of Handel and Haydn including *Messiah*. The concerts’ resounding success contributed to *Messiah* becoming an important part of H & H’s repertoire and its subsequent first annual performance in 1854 helped to establish it as the holiday tradition that we know today.

This year marks the 134th annual performance of *Messiah* presented by H & H and the Symphony Hall debut of H & H Assistant Conductor Jeffrey Rink. These performances of *Messiah* are modeled after the performance that took place at Covent Garden in 1752.



Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-THIRD SEASON, 1987-88

Friday, December 4 at 7:30 pm

Sunday, December 6 at 3:00 pm

Thursday, December 10 at 7:30 pm

Sunday, December 13 at 7:30 pm

SYMPHONY HALL BOSTON

Jeffrey Rink, *Conducting*

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HANDEL

Messiah

After the 1752 Covent Garden Version

PART I

God's Plan to Redeem Mankind

The Promise

The Realization

I N T E R M I S S I O N

PART II

The Redemption

The Suffering

The Victory

The Spread of the Good

Man's Defeat in Opposing It

I N T E R M I S S I O N

PART III

Thanksgiving for the Defeat of Death

Lorraine Hunt, *soprano*

Karen Lykes, *alto*

Jon Humphrey, *tenor*

Robert Honeysucker, *baritone*

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

WORD-BOOK

Arranged from Holy Scripture by Charles Jennens

PART I

Symphony

Accompagnato (Tenor) Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Aria (Tenor) Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

Chorus And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Accompagnato (Bass) Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the seas, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

Aria (Soprano) But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire.

Chorus And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitativo (Alto) Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

Aria (Alto) with Chorus O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Accompagnato (Bass) For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Aria (Bass) The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The ever-lasting Father, The Prince of Peace.

Pifa

Recitativo (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night.

Accompagnato
(Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

Recitativo (Soprano)

And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Accompagnato
(Soprano)

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Chorus

Glory to God in the highest, and peace on earth, good will towards men.

Aria (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Recitativo (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Duetto
(Alto and Soprano)

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

His yoke is easy, and his burthen is light.

PART II

Chorus

Behold the Lamb of God, that takest away the sin of the world.

Aria (Alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him.

Chorus

And with his stripes we are healed.

Chorus

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid Him on the iniquity of us all.

Accompagnato (Tenor)

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

- Chorus** He trusted in God that he would deliver him; let him deliver him, if he delight in him.
- Accompagnato (Tenor)** Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.
- Arioso (Tenor)** Behold, and see if there be any sorrow like unto His sorrow.
- Accompagnato (Soprano)** He was cut off out of the land of the living: for the transgression of thy people was he stricken.
- Aria (Soprano)** But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- Chorus** Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory.
- Recitativo (Tenor)** Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?
- Chorus** Let all the angels of God worship him.
- Aria (Alto)** Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- Chorus** The Lord gave the word; great was the company of the preachers.
- Aria (Soprano)** How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!
- Chorus** Their sound is gone out into all lands, and their words unto the ends of the world.
- Aria (Bass)** Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and their rulers take counsel together against the Lord, and against his Anointed.
- Chorus** Let us break their bonds asunder, and cast away their yokes from us.
- Recitativo (Tenor)** He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.
- Aria (Tenor)** Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- Chorus** Hallelujah: for the Lord God omnipotent reigneth. Thy kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

PART III

- Aria** (Soprano) I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.
- Chorus** Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
- Accompagnato** (Bass) Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.
- Aria** (Bass) The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.
- Recitativo** (Alto) Then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- Duetto**
(Alto and Tenor) O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.
- Chorus** But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- Aria** (Soprano) If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.
- Chorus** Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.
- Chorus** Amen.

CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records. On July 1 of 1986, he became Artistic Director of the Handel & Haydn Society, and recently extended his contract through 1991; Mr. Hogwood will serve as conductor for H & H when it begins recording for London Records in 1988.

Born in 1941 in Nottingham, Mr. Hogwood studied Classics and Music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. Most recently Mr. Hogwood has been appointed Director of Music of the St. Paul Chamber Orchestra, commencing September 1988. He will be part of a three man Artistic Commission, including Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has made major contributions as both scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music and has been a successful and popular broadcaster on the widest range of musical topics.

JEFFREY RINK

Assistant Conductor

Assistant H & H Conductor Jeffrey Rink is equally at home with orchestra or chorus having spent much time in the study and performance of both bodies of repertoire. Mr. Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of a newly commissioned work prompted the Washington Post to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for." While still in Washington, Mr. Rink was appointed as Conductor in Residence of the Washington Conservatory of Music where he taught conducting and directed performances with the Conservatory Orchestra.

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the "Boston Globe," "The New Yorker" and London's "Musical Times," and has directed performances of Brahms' "Requiem" and Beethoven's Ninth Symphony. These performances mark his Symphony Hall debut.

In addition to his work with H & H, Mr. Rink conducts the New England Conservatory Summer Orchestra.

SOLOISTS

.....

LORRAINE HUNT, *soprano*

Since her professional singing debut in 1984, Lorraine Hunt has been praised for her exceptional abilities as both an operatic and concert soloist. Last summer she performed the role of Elvira in Peter Sellar's production of "Don Giovanni" at the Pepsico Summerfare in Purchase, New York, earning rave reviews from the "Village Voice" and "The New York Post." Locally, she has performed with the Boston Symphony Orchestra at Tanglewood under Charles Dutoit, and received first-place awards at the New England Metropolitan Opera and Opera Company of Boston auditions. As a concert recitalist, Ms. Hunt performs under the auspices of New York's Leiderkranz Foundation, which awarded her first prize in its twenty seventh annual competition.

KAREN LYKES, *alto*

In addition to her performances with the Handel & Haydn Society, Karen Lykes has appeared with numerous Boston musical organizations including the Boston Symphony Orchestra, the Pro Arte Chamber Orchestra, the Boston Premiere Ensemble, and Composers in Red Sneakers. A graduate of the University of Maryland and Boston University, Ms. Lykes holds a permanent position as the alto soloist for the prize-winning American Vocal Arts Quintet. She will be a featured performer in "The Wife of Martin Guerre," a new opera being developed by Roger Ames, and is a member of the music faculties of Clark University, College of the Holy Cross, Anna Maria College, and Boston University's Theatre Institute.

JON HUMPHREY, *tenor*

Jon Humphrey has performed with major symphony orchestras throughout the United States including the Cleveland Orchestra, the San Francisco Symphony and the Dallas Symphony. His extensive repertoire allows him to perform music from the 11th to the 20th centuries, and he appears frequently with Bach ensembles across the nation as well as in performances of works written especially for him by contemporary composers. Presently, Mr. Humphrey is on the faculties of the Eastman School of Music and the University of Massachusetts. He has recorded for RCA, Columbia, Orion and Telarc, and his performance of "Messiah" with Robert Shaw and the Atlanta Symphony will air on local PBS affiliate WGBH on December 24.

ROBERT HONEYSUCKER, *baritone*

Baritone Robert Honeysucker is a critically acclaimed performer whose repertoire includes a large number of concert as well as operatic roles. Recently, he created the role of Daedalus in the world premiere of Paul Earl's "Icarus" at the Brucknerfest in Linz, Austria and was Zoroastro in Peter Sellar's production of Handel's "Orlando" with Boston's own American Repertory Theatre. Locally, Mr. Honeysucker has also performed with the Opera Company of Boston and the Boston Lyric Opera Company. Nationally, he has performed with the Pittsburgh Symphony and the St. Paul Opera Company. In 1983 he received the National Opera Association Artists Award.

ORCHESTRA

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VIOLIN I

Daniel Stepner, *concertmaster*
Daniel Banner
Judith Shapiro
Jane Starkman
Craig Burket
Julie Leven

CELLO

Karen Kaderavek, *principal*
Jan Pfeiffer
Rhonda Rider

BASS

Thomas Coleman, *principal*
Sue Yelanjian

TIMPANI

John Grimes

HARPSICHORD

John Finney

ORGAN

James David Christie

VIOLIN II

Judith Eissenberg, *principal*
Jennifer Moreau
Mark Beaulieu
Dorothy Han
Etsuko Sakakeeny
Katharina Diepold

OBOE

Sandra D'Amato, *principal*
Ronald Kaye
Allison Doane
Lynn Jacquin

BASSOON

Judith Bedford, *principal*
Thomas Stephenson

VIOLA

Scott Woolweaver, *principal*
Emily Bruell
Barbara Wright
David Rubenstein

TRUMPET

Charles Daval, *principal*
Dana Oakes

CHORUS

.....

SOPRANO

Jeanine Bowman
Dale Edwards
Sandra LaBarge-Neumann
Margaret O'Keefe
Anna Soranno
Melinda Warren
Jayne West
Clara Yip

ALTO

Susan Byers
Pamela Dellal
Jeanne McCrorie
Pamela Murray
Sonya Merian-Soboff
Susan Trout
Mary Ann Valaitis
Ethelwyn Worden

TENOR

William Cutter
Mark Dapolito
Walter Dixon
Martin Kelly
Phillip Kidd
Gerry Seminatore
Mark Sprinkle
Thomas Yanok

BASS

Jonathan Barnhart
Mark Duer
Peter Gibson
John Holyoke
Victor Jannett
Brett Johnson
Thomas Jones
Mark McSweeney

THE ONE HUNDRED SEVENTY-THIRD SEASON
CONTINUES AT SYMPHONY HALL

JARRETT PLAYS MOZART

Friday, January 15 at 8:00 pm

Sunday, January 17 at 3:00 pm

HAYDN—*Symphony No. 4*

MOZART—*Piano Concerto in C (K. 467)*

JARRETT—*Solo Piano Improvisation*

PROKOFIEV—*Classical Symphony*

Christopher Hogwood conducting the H&H orchestra, with
Keith Jarrett, piano.

EARLY MASTERWORKS

Friday, February 12 at 8:00 pm

Sunday, February 14 at 3:00 pm

HANDEL—*Water Music (complete)*

BEETHOVEN—*Symphony No. 1*

Thomas Dunn conducting the H&H orchestra.

HANDEL'S DRAMATIC BRILLIANCE

Friday, March 25 at 8:00 pm

Sunday, March 27 at 3:00 pm

HANDEL—*La Resurrezione*

Christopher Hogwood conducts the H&H period orchestra with
Sharon Baker as Mary Magdalene, Catherine Robbin as Mary
Cleofe, David Thomas as Lucifer and Jeffrey Thomas as St. John.

VIVALDI VIRTUOSI

Thursday, April 28 at 8:00 pm

Saturday, April 30 at 8:00 pm

VIVALDI—*Lauda Jerusalem*

Gloria

Four Seasons

Christopher Hogwood conducts the H&H chorus and period
orchestra.

For information on subscriptions on single tickets
call, write or visit the H&H office at 266-3605,
Monday–Friday, 9–5, 295 Huntington Ave.,
Boston, MA 02115.

Keith Jarrett tickets will go on sale Sunday, December 27.
Call Teletron at 720-3434, open 7 days a week.

Handel & Haydn Information...

THE HANDEL & HAYDN SOCIETY performs fourteen Symphony Hall concerts a year, as well as numerous outside events. For information about any of the Society's activities, please call Handel & Haydn at 266-3605 or write the Handel & Haydn Society, 295 Huntington Avenue, Boston, MA 02115.

SUBSCRIBERS to Handel & Haydn enjoy discount prices, the best seats in the house, pre-concert lectures and demonstrations and the exclusive opportunity to exchange tickets. For further information, please call the subscriber hotline at 266-4048.

THE BOX OFFICE is open Monday-Friday, 9-5. Single tickets go on sale three weeks in advance of the performance. Reserved seats are available by calling Teletron at 720-3434.

IF YOU ARE UNABLE TO ATTEND a Handel & Haydn performance for which you hold a ticket, you may make your ticket available for resale by calling the box office at

266-3605. This helps bring extra revenue to the Society and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

GROUP SALES DISCOUNTS are available by calling our administrative offices at 266-3605.

LATECOMERS will be seated during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

THE USE of cameras or any sort of recording device is prohibited inside Symphony Hall.

PLEASE! Remember to turn off digital watches and pagers.

HANDEL & HAYDN BROADCASTS can be heard over WBUR, 90.0 FM Boston. For an up-to-date schedule, please call WBUR at 353-2790.

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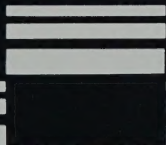
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